FAMILY GUY

"The Courtship of Stewie's Father"

Production #4ACX19

Written by

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Created by

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RECORD DRAFT
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"THE COURTSHIP OF STEWIE'S FATHER"

CAST LIST FOR #4ACX19:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ANGELA.....CARRIE FISHER
ANIMATRONIC KENNEDY..... SETH MACFARLANE
ANIMATRONIC LINCOLN.....FRED TATASCIORE
ANIMATRONIC REAGAN..... SETH MACFARLANE
ANIMATRONIC WASHINGTON..... JOHN VIENER
ANNOUNCER..... JOHN VIENER
ANNOUNCER..... SETH MACFARLANE
BEN KENOBI..... SETH MACFARLANE
CLEVELAND..... MIKE HENRY
DISNEY EMPLOYEE..... SETH MACFARLANE
DOC BROWN..... SETH MACFARLANE
DUTCH CHILD..... HUNTER GOMEZ
FIRST BASEMAN..... SETH GREEN
GIRL..... JENNIFER JEAN SNYDER
GOD..... SETH MACFARLANE
GOOFY..... MARK HENTEMANN
GUY..... PHIL LAMARR
HALF-PLANT KID..... SETH GREEN
HERBERT..... MIKE HENRY
HUSBAND..... SETH MACFARLANE
JANET..... JENNIFER JEAN SNYDER
JESSE..... SETH MACFARLANE
JEWISH MAN..... SETH MACFARLANE
JOE..... JOHN VIENER
JOSEPH..... FRED TATASCIORE
KIM CATTRALL..... ALEX BORSTEIN
LITTLE BOY..... HUNTER GOMEZ
MA RAT..... ALEX BORSTEIN
MAN..... MARK HENTEMANN
MARTY MCFLY..... SETH MACFARLANE
MAYOR WEST..... ADAM WEST

MERYL STREEP..... ALEX BORSTEIN
MICHAEL EISNER..... FRED TATASCIORE
MS. HOBSON..... MO COLLINS
OLLIE WILLIAMS..... PHIL LAMARR
OPIE..... MARK HENTEMANN
PA RAT ..... MIKE HENRY
PENELOPE CRUZ..... JENNIFER JEAN SNYDER
PHOTOGRAPHER..... SETH GREEN
QUAGMIRE..... SETH MACFARLANE
SAND PEOPLE..... SETH MACFARLANE
SECURITY GUARD..... PHIL LAMARR
SINGER..... TBD
SOUNDWAVE..... SETH MACFARLANE
SUPERMAN..... SETH MACFARLANE
TEENAGED JESUS..... SETH GREEN
TOM..... SETH MACFARLANE
TV ANNOUNCER..... SETH MACFARLANE
WOMAN..... ALEX BORSTEIN

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

BRIAN sits on the sofa watching TV and drinking a martini.

1 ANNOUNCER (V.O.)

We now return to Fox's new hit,

"Dodecatuplets."

INT. LIVING ROOM - DAY (ON TV)

A HUSBAND and WIFE stand in the center of the room, as TWENTY KIDS roam in and out. We hear a SINGER singing the show's theme song. When he starts listing off the kids, we cut to one shot after another of them smiling and mugging for the camera. *

2 SINGER (V.O.)

IT'S FUNNY / 'CAUSE THERE'S TWENTY OF THEM / AND THAT'S FUNNY / THERE'S A TALL ONE, A FAT ONE, A SHORT ONE, A SKINNY ONE, A BALD ONE, A GAY ONE, A SMART ONE, A DUMB ONE, AND ONE THAT'S HALF-PLANT. *

INT. DINING ROOM - NIGHT (ON TV) *

The HALF-PLANT KID sits at the table with the rest of the family. *

3 HALF-PLANT KID *

No more for me. I'm chloro-full. *

The **family** and **studio audience laugh uproariously.** *

4 SINGER (V.O.) *

AND ELEVEN MORE. *

5 HUSBAND *

It's funny, right? Lots is funny!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE enters, holding Rupert.

6 STEWIE

(LOUD SIGH) I. Am so. Booored. Hey, dog, when you take a break from "reapplying your lipstick" how about taking me to the park?

7 BRIAN

My lip--? (BIG, FAKE LAUGH) Oh. Oh, right. Because of my penis. (TRAILING OFF) That's... that's fantastic.

Brian goes back to his drink. LOIS enters and starts cleaning. Stewie crosses to her.

8 STEWIE

(WHINY) Lois, Brian won't take me to the park. Then he talked about his ding-dong.

Lois ignores him.

9 STEWIE

(WHINY) Lois? Lois! (SHOUTING) Dammit woman, pay attention to me!

Stewie reaches up, grabs Lois' pants leg and pulls hard. She trips and falls, hitting the ground with a loud **thud**.

10 LOIS

Ow! Stewie, that's not nice. Don't grab Mommy's pants like that. You could really hurt her.

11 STEWIE

Yes. Yes, I could, couldn't I? I could hurt Mommy.

Lois exits and Stewie turns to Rupert.

12 STEWIE

Shame on us, Rupert. How dare we succumb to boredom while that wretched woman continues to breathe? She must be destroyed. Think of it, with Lois out of the way I could finally focus on my life's ambition of taking pictures of Madison County.

EXT. MADISON COUNTY - DAY (CUTAWAY)

Near a covered bridge over a river, Stewie stands next to a beat-up pick-up truck. He holds a professional-looking camera and takes a picture of the bridge, then **sighs** contentedly.

WIDEN TO REVEAL that MERYL STREEP stands next to him.

13 MERYL STREEP

Let's go back and take a bath.

14 STEWIE

How 'bout <u>you</u> go back and take a bath?

EXT./ESTAB. PAWTUCKET BREWERY - DAY

INT. PAWTUCKET BREWERY SHIPPING DEPARTMENT - SAME

PETER sits in his cubicle in front of his computer. His boss, ANGELA enters.

15 ANGELA

Griffin, have you filed those shipping reports yet?

16 PETER

Angela, Angela, come here, come here. *

Check this out. Look at what this chick is doin' to this polar bear.

Angela walks around to look.

17 PETER

Wait, wait. Aggh!

Peter smiles, open-mouthed, as he looks back and forth between the computer and Angela, looking for her reaction. OPIE, Peter's co-worker, enters.

18 ANGELA

Oh, there you are, Opie.

Congratulations, you made Employee of

the Month again.

She hangs up a picture of Opie on the wall.

ANGLE TO REVEAL it's on a wall full of copies of the same picture of Opie under "Employee of the Month" for "February," "March," "April," etc.

19 OPIE

(EXCITED BABBLE)

20 PETER

How come I'm never Employee of the

Month?

21 ANGELA

Griffin, the only reason I haven't

fired you is because I picked your name *

in the company death pool.

Angela exits.

22 PETER

Man, this is the worst job I've had

since I was the conductor for the Sand

People choir.

INT. THEATRE - DAY (FLASHBACK)

Peter stands with his arms raised, as if preparing to conduct.

23 PETER

And a one and a two!

ANGLE ON a choir of SAND PEOPLE, who begin **grunting.**

24 SAND PEOPLE

(GRUNTING)

25 PETER

(CUTTING THEM OFF) No, no, no! The altos were early. This is the worst glee club I've ever --

The Sand People run off, **scared.**

26 PETER

Oh, come on! Where are you goin'? The benefit's tomorrow!

BEN KENOBI enters.

27 BEN KENOBI

Relax, the sand people frighten easily. But they'll be back. And in greater numbers.

28 PETER

Well, that'll give us a richer harmony.

29 BEN KENOBI

Oh, yeah, no, it's gonna sound fantastic. *

EXT. SPOONER STREET - DAY

CHRIS and his FRIENDS are playing baseball in the street. Chris steps up to the plate. The FIRST BASEMAN starts **yelling** at him.

30 FIRST BASEMAN

Hey, batter, batter, batter, batter, hey, batter, batter, batter, batter, * hey, batter, batter, batter, batter -- *

31 CHRIS

What? I'm in the middle of something!

32 FIRST BASEMAN

Your hat's on backwards. *

33 CHRIS *

I know. It's an affectation! *

The PITCHER throws the ball and Chris **hits** a long, fly ball. Chris watches it for a beat.

34 CHRIS

Aw, crap.

The kids run off.

ANGLE ON HERBERT, who is watching the game through his window. The ball **crashes** through his window.

35 HERBERT

Well, looks like the good lord just

sent me a conversation starter. Come

here, Jesse. Come get the ball.

JESSE, a dog that is just as old and decrepit-looking as Herbert, drags itself into frame. Only its front legs work. Its back legs are paralyzed and drag on the floor. It picks up the ball with its mouth and brings it to Herbert, who holds out his hand and takes it.

36 HERBERT

(LOOKING OUT WINDOW) Mmmmmmmm.

37 JESSE

Mmmmmmmm.

38 HERBERT

Mmmmmmmm.

INT. GRIFFINS' LIVING ROOM - DAY

Lois passes through the room carrying a laundry basket. After a beat, Stewie floats by piloting a hovercraft with a large drill bit mounted on the front. He follows Lois out of frame.

INT. GRIFFINS' UTILITY ROOM - CONTINUOUS

Lois bends over, taking clothes out of the dryer. Behind her in the doorway, the hovercraft appears. Stewie hits a button and the large drill on the front of the hovercraft starts **spinning**. He moves forward, gathering speed. Just as he is about to hit Lois, she walks out of frame. The hovercraft **hits** the wall and the drill bit sticks. The hovercraft begins to **spin** violently, **banging** Stewie's head repeatedly against the floor.

39 STEWIE

Ah! Help! Somebody! I'm blacking out!

Brian enters. *

40 STEWIE

Brian! Help me!

Brian exits, then re-enters with a beer. He **pops open** the beer, sits on the floor and watches. After a beat, Brian digs into his "pocket" and pulls out some pennies. He starts throwing them casually at the spinning hovercraft. Each time they **fly out** in a different direction. * * * * * *

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter, CLEVELAND, JOE and QUAGMIRE sit around a table drinking.

41 PETER

(SIGH) That jerk Opie got Employee of the Month again. All because my boss hates me.

42 JOE

Maybe you need to brown nose her a little bit, Peter.

43 QUAGMIRE

Or as I call it, date number two! Oh!

44 PETER

That's a great idea, Joe.

45 CLEVELAND

And if that doesn't do it, you could always just work hard and be polite. That's how I won friends when I worked for E!.

EXT. RED CARPET - DAY (FLASHBACK)

Cleveland, dressed in a TUXEDO, works the red carpet. He **yells** off screen.

46 CLEVELAND

Seabiscuit! Seabiscuit! Would you mind talking to E!?

The woman Cleveland has been yelling at, PENELOPE CRUZ, approaches.

47 PENELOPE CRUZ

I'm Penelope Cruz.

48 CLEVELAND

And you're just lovely. Would you like a carrot?

Cleveland holds a carrot in his palm. Penelope Cruz looks at the carrot, then slowly **eats** it out of his hand. Cleveland rubs her nose as she eats. *

49 CLEVELAND

Good girl. *

INT. RESTAURANT - DAY

Peter sits with Angela at a table.

50 ANGELA

Just for the record, Peter, I know the only reason you're taking me out to lunch is to kiss my ass so you can be Employee of the Month.

51 PETER

Angela, how can you say that? I just wanted to say thank you for being such a great boss.

52 ANGELA

Then why the hell did you choose Hooters?

WIDEN TO REVEAL BUSTY WAITRESSES in tight t-shirts tucked into orange short shorts.

53 PETER

You serious? I thought angry lesbos loved hot girls with big racks.

Angela glares at him.

54 PETER

(RE: WAITRESS) Ooh, how 'bout that one? She doesn't look too particular.

EXT. ANGELA'S HOUSE - NIGHT

Angela walks up the walkway to her front door. She freezes as she sees Peter standing there with a bouquet of flowers.

55 PETER

Surprise!

56 ANGELA

Griffin! What the hell are you doing at my house?

57 PETER

Well, I asked around the office and everybody said you liked animals. So, * I organized a surprise cock fight.

Peter opens the door.

58 PETER

Ta-da! (NOTICES SOMETHING O.S.) Oh. Oh. Oh, boy. *

WIDEN TO REVEAL the living room. There's blood and feathers everywhere.

59 PETER

Well, looks like they killed each * other.

(MORE)

PETER (cont'd)

I guess that's what all that racket was about an hour ago. (BEAT) Well, I will see you Monday.

Peter exits.

INT. GRIFFINS' LIVING ROOM - DAY

Peter, Chris and Lois are sitting in the living room when the **doorbell** rings. Lois opens it to reveal Herbert.

60 LOIS

Oh, hello, Herbert. What brings you here?

61 HERBERT

It seems your son's baseball broke one of my windows the other day.

62 LOIS

Oh, my god. I'm so sorry. Chris, this is comin' out of your allowance.

Chris **groans.**

63 HERBERT

Perhaps we could work something out. I could use a strapping young man to do some chores around my house.

64 PETER

Seems fair to me. Chris, you have damaged this man's property. And until you pay off the debt, your ass belongs to him.

65 HERBERT

That sounds fine.

66 PETER

If he's got a job for you to do, then you give him the best job he's ever had. You just suck it up. You hear me? Suck it up. I cannot emphasize that part enough. Suck it up.

67 CHRIS

But Dad--

68 PETER

Suck it up.

69 CHRIS

But--

70 PETER

Suck it.

71 CHRIS

Bu--

72 PETER

Suck it.

73 HERBERT

We're all clear, then. See you Saturday.

Herbert exits.

74 CHRIS

I don't wanna spend my weekend doing chores.

75 LOIS

A little hard work can do wonders. Look at how they built the pyramids.

EXT. EGYPT - DAY (CUTAWAY)

Several JEWS struggle with large rocks on their backs, as they're being **whipped** by EGYPTIANS.

76 JEWISH MAN

They say all peoples must go through some hard times. Well, we Jews are getting ours out of the way early. From here on out it's gonna be nothing but smooth sailing.

EXT./ESTAB. STEWIE'S DAY CARE - DAY

INT. STEWIE'S DAY CARE - SAME

Stewie and a GIRL play a patty cake-type game.

77 STEWIE/GIRL

DOWN BY THE SHORES OF THE HANKY PANKY / WHERE THE BULL FROGS LEAP FROM BANK TO BANKY --

Stewie **slaps** the Girl in the face. She **screams** as she tumbles out of frame. *

78 STEWIE

Ooh-hoo, how unfortunate.

ANGLE ON Lois and Stewie's teacher, MS. HOBSON (from 2ACX09).

79 LOIS

Ms. Hobson, Stewie's really been acting out a lot at home and I was just wondering, how's he been behavin' at school? *

80 MS. HOBSON

Hm. Mrs. Griffin, let me show you some pictures he drew in class.

The teacher hands Lois a stack of pictures. The first one shows Stewie stabbing Lois with a knife.

The next picture shows Stewie holding Lois' severed head in one hand and her body in the other. The last picture shows Stewie toasting Lois over a fire on a spit, an apple in her mouth. *

81 MS. HOBSON

Notice anything unusual?

82 LOIS

I sure do. His father's not in any of

them.

83 MS. HOBSON

Exactly.

In the background, we see Stewie getting into position, aiming a crossbow at Lois.

84 LOIS

Well, Peter's been very busy at work *

lately. I guess Stewie's been missin' *

his father. *

STEWIE'S POV: We see Lois in the crosshairs.

85 LOIS

Thank you for lettin' me know.

Lois stands up as Stewie **fires** the crossbow. The arrow misses Lois, but **hits** Ms. Hobson, who falls out of frame.

86 STEWIE

Damn! Well, I suppose it's not the *

first time someone's made a *

miscalculation. *

INT. DOLOREAN - DAY (CUTAWAY) *

MARTY MCFLY and his girlfriend, JENNIFER, sit in the DeLorean with DOC BROWN. * *

87 MARTY MCFLY *

What happens to us in the future, Doc? *

88 DOC BROWN *

It's your kids, Marty! Something's *

gotta be done about your kids! *

89 MARTY MCFLY *

What do you mean? *

90 DOC BROWN *

Your daughter marries a black man! *

91 MARTY MCFLY *

That's, uh, that's actually not a big *

deal for me. *

92 DOC BROWN *

What...? Really? *

93 MARTY MCFLY *

Yeah, I mean... what's wrong with *

that? *

94 DOC BROWN *

Uh, nothing. Nothing, I guess. I *

think it's great. Congratulations. *

A beat. *

95 MARTY MCFLY *

I don't think I'm comfortable around *

you anymore. *

96 DOC BROWN *

Did you know peanut butter was *

invented by a black man? *

97 MARTY MCFLY *

Too late, Doc. *

EXT./ESTAB. PAWTUCKET BREWERY - DAY *

INT. PAWTUCKET BREWERY - SAME *

Peter and Opie are sitting at their desks. Angela enters.

98 ANGELA

I have an announcement to make.

99 PETER

Don't you do it! Don't you lose a single pound. I don't care what those Hollywood image makers say, big women are sexy.

100 ANGELA

(SIGH) I wanted to tell you that Opie will not be receiving Employee of the Month... because he's being promoted!

101 PETER

Yes! That means I'm Employee of the Month!

102 ANGELA

No, you're not, Griffin. I'm giving it to Soundwave. *

SOUNDWAVE, the Transformer, enters, holding a box of stuff. *

103 SOUNDWAVE *

So, can I just put my stuff anywhere? *

His tape deck opens, and a cassette tape flies out. It * transforms with the familiar **Transformers sound** into a * picture of him and his family, which lands on his desk. His * wife and kids look like regular people. *

104 SOUNDWAVE *

(GESTURING TO PICTURE) My wife, * Denise. We met in a Christian chat * room. *

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Lois, Chris and Stewie are there. Stewie colors. Peter enters.

105 LOIS

Peter, we need to talk about your son.

106 PETER

The fat one or the funny-lookin' one?

107 CHRIS

(TO STEWIE) Ha-ha! Dad called you fat! (THEN) Wait.

108 LOIS

Stewie's really been acting out lately and I think it's because he's not spending enough time with you.

109 PETER

What the hell are you talkin' about? *

110 LOIS *

It's time that you take an interest in * your son. He's not getting any * younger. *

111 STEWIE *

Look who's talking. You don't have * menopause, you have meno-fast-forward. *

There's a **tepid laugh** from the audience. Stewie walks * directly toward camera. *

112 STEWIE *

Let me, let me, hang on, let me take a * look at that. *

Stewie reaches O.S. below the camera and takes a cue card. *

113 STEWIE *

(OFF CUE CARD) Yep, it's right here. *
"Meno-fast-forward." Better tear this *
one up. Don't want someone to hurt *
themselves with this joke. *

Stewie **tears up** the cue card. *

ANGLE ON Peter and Lois. *

114 LOIS *

Starting today, I want you to spend *
more time with Stewie. *

115 PETER *

Well if I do, then you owe me a *
serious slice of pumpkin pie. *

Lois hands Peter a slice of pumpkin pie. He takes a **bite.** *

116 PETER *

Eh, it always tastes better in my *
imagination. (THEN) All right, Lois, *
I'll hang out with Stewie. Where is *
he? *

ANGLE BACK ON Stewie, who is now sitting at a desk. *

117 STEWIE *

And we are back. We got some funny *
products here. Uh, this is a bottle *
of mascara. *

Stewie holds a bottle of mascara on the edge of the desk. *

118 STEWIE *

Can we, can we get a close-up? Okay. *

CLOSE UP on the product. The camera tries to settle on the *
product, as Stewie's hand also tries to center it. *
Eventually, both succeed. *

119 STEWIE *

We've got Max Factor Ultra Lashes, * nothing wrong with that. Looks * ordinary enough, right? Rupert, * something to keep the ladies looking * pretty. But if you look down here, * this is the odd part, it says, (CAMERA * MOVES LOWER) "Not Tested on Tammy Faye * Baker." Well, that's good to know. * Very comforting. *

The audience **applauds.** *

120 STEWIE *

We -- (TO SOMEONE O.S) We -- What? * (TO AUDIENCE) Oh, we've got to do a * commercial. Okay, we'll be right back * with David Brenner. *

Hot trumpet Jazz plays, as we: *

DISSOLVE TO: *

A title card that reads "Late Night with Stewie." Stewie * wears a SUIT and faces the camera, in a hip, pretentious * pose. The camera angle is tilted. *

END OF ACT ONE

ACT TWO

EXT./ESTAB. FENWAY PARK - DAY

INT. FENWAY PARK - SAME

Peter and Brian are sitting in the stands.

121 BRIAN

It was a great idea bringing Stewie to Fenway Park, Peter.

122 PETER

Yeah, there's no better place for a father and son to really get to know each other than at a ball game.

Brian looks around.

123 BRIAN

Um, where is Stewie?

EXT. FENWAY PARK PARKING LOT - SAME *

Stewie is strapped into his car seat in the back of Peter's car. The windows are rolled up and Stewie is **breathing hard** and sweating profusely. A COUPLE passes by.

124 WOMAN

(GASP) Is that a baby in there?

125 MAN

Oh, my god! He's gonna miss the game!

They keep walking. Stewie stretches over, picks up The Club and **breaks** the window. He hurls himself out of the car, still strapped into the baby seat. Stewie, in the seat, **hops** across the parking lot.

INT. FENWAY PARK - LATER

Stewie, still in the seat, **hops** through the food area, as PEOPLE stare.

INT. FENWAY PARK - LATER

Stewie, still in the seat, hops up the stairs, reaching Peter and Brian.

126 STEWIE

Hey! What's your problem, man?! Hope you're having a good time, you stupid jackass! It took me half-an-hour to get here! I can't even -- What's the score?

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter and the guys sit around drinking beers. Stewie is sitting on Peter's lap.

127 QUAGMIRE

So, guys, remember those hot homeless twins who live under the overpass? Well, last night I--

128 PETER

Wait, wait, Quagmire, let me cover Stewie's ears.

Peter puts his hands over Stewie's ears.

STEWIE'S POV: There's no sound as we see Quagmire tell an animated story complete with incredibly bizarre gestures and head bobs, as all the guys laugh and react with amazement. This goes on for several beats until Peter pulls his hands away, restoring sound to the scene.

129 QUAGMIRE

--And I haven't washed my right hand since. (THEN, TO STEWIE) Got your nose, little guy. *

Quagmire grabs Stewie's nose with his right hand. Stewie reacts in horror. *

130 STEWIE

(PANICKED, SLAPPING QUAGMIRE'S HAND AWAY) Ohh! Ohhhh!

EXT. HERBERT'S HOUSE - DAY

Chris rings Herbert's **doorbell** and he answers it.

131 HERBERT

Well, hello there, young man. I was starting to think you weren't coming.

132 CHRIS

Sorry I'm late. Kevin Bacon stole my cab.

EXT. CITY SIDEWALK - RUSH HOUR (FLASHBACK)

Chris, wearing a LONDON FOG TRENCHCOAT and HAT, attempts to hail a cab, while struggling with a briefcase and umbrella. He spies, in traffic, an empty cab. He stealthily looks around to see if anyone else has spotted it. He catches eyes with KEVIN BACON, who stands on the opposite street corner. Their eyes narrow.

MUSIC CUE: "Planes, Trains and Automobiles" synth music.

Chris and Kevin Bacon take off running down their respective sidewalks toward the empty cab. A BLACK MAN steps in front of Chris and they do a brief shuffle trying to avoid one another. A handtruck, loaded with boxes, pulls out of a store front, momentarily blocking Kevin Bacon's path.

ANGLE ON Chris, who laughs mockingly.

133 CHRIS

Ha!

Chris has the cab in sight and sprints into the street, **tripping** over a large steamer trunk. He watches from the pavement as Kevin Bacon **taps** on the roof of the cab. As he enters the cab, he salutes Chris.

134 CHRIS (CONT'D)

I eat your name!

EXT. HERBERT'S HOUSE - DAY (BACK TO PRESENT)

Chris picks up a rake.

135 CHRIS

Well, I guess I'll get started.

136 HERBERT *

You know, if you get sweaty and want * to take your shirt off, that'd be just fine. Or tie it in a knot, your choice.

INT. GRIFFINS' KITCHEN - DAY *

Peter is sitting at the table. Lois enters with Stewie. *

137 LOIS

Peter, did you take Stewie to a strip * club? He smells like sweat and fear. *

138 STEWIE *

Let me tell you, Tuesday afternoon is * not exactly their A squad. I actually * saw bullet wounds. *

139 LOIS *

(TO PETER) You can't just take him * places you wanna go. He's a baby.

140 PETER

Look, Lois, I think I know how to spend time with my own kid. The bond between a father and son is sacred.

INT. NAZARETH HOME - DAY (CUTAWAY)

A TEENAGED JESUS and JOSEPH are standing in the kitchen of their home.

141 JOSEPH

I'm sorry, Jesus, but my house, my rules.

142 TEENAGED JESUS

Up yours, Joseph! You're not my real dad!

Jesus crosses to the phone and dials.

INTERCUT WITH:

EXT. HEAVEN - SAME TIME (CUTAWAY CONTINUED)

GOD, in bed, answers.

143 GOD

Hello?

144 TEENAGED JESUS

Hey, Dad, um, it's me. Listen, things here aren't working out anymore, and I, um, I was wondering... can I come live with you and Janet for a while?

God's trophy wife, JANET, lying next to him, **sighs impatiently.**

145 GOD

Oh, wow, Kiddo, you know, I'd love that, but I don't know if now is the best time. Maybe next year, okay? (BEAT) I'll see you Friday night. Tell your mother I sent the check.

God hangs up.

146 GOD

So, where were we?

Janet holds up a condom.

147 JANET

Right about here.

148 GOD

Ah, come on, baby. It's my birthday.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

Lois opens a cabinet and reaches up to a high shelf. *

149 LOIS *

All I'm sayin' is that you just need * to find an activity that you and * Stewie can share. (THEN) Oh, Peter, * can you reach that box of rice? *

Peter reaches for the rice and accidentally knocks it off the * shelf. It **hits** Lois in the face. *

150 LOIS *

Ow. *

151 PETER *

Oh, sorry, Lois. *

152 STEWIE *

(LAUGHS) Oh-ho, that rice got you, * bitch! (LAUGHS) *

153 PETER *

Hey. Stewie's laughin'. You think * that's funny? You like that? Hey, * Lois, want some beans with that rice? *

Peter knocks a can of beans off the shelf, which **hits** Lois in * the head. *

154 STEWIE *

Ha! I misjudged you, fat man. *

155 LOIS *

Dammit, Peter, what's wrong with you?! *

156 PETER *

Wait, wait, Lois, don't move. * Stewie's lovin' this. *

Peter grabs a jar of pickles and wings it at Lois. The jar * **shatters** against her head. Lois **drops** to the floor, * unconscious. *

157 STEWIE *

(LAUGHS, THEN) See if she's got any *

cash on her. *

EXT./ESTAB. GRIFFINS' HOUSE - DAY *

INT. GRIFFINS' UPSTAIRS HALLWAY - SAME *

Peter creeps toward Peter and Lois' bedroom carrying one end of a garden hose with a power trigger. Stewie follows closely behind him with a camera. * * *

158 PETER *

(STIFLING LAUGHTER) Okay, Stewie, get *

the camera ready. *

INT. GRIFFINS' BATHROOM - CONTINUOUS *

Lois sits on the toilet. Peter **kicks open** the bathroom door and **sprays** Lois down with the hose, **knocking her** off the toilet onto the floor. She **screams**, as Stewie **snaps** a photograph. * * * * *

159 LOIS *

Peter! Stop! Ahh! What the hell are *

you doin'?! *

160 PETER *

What do you think I'm doin'? I'm *

bonding with Stewie. *

Stewie and Peter **crack up.** Peter continues to **spray** Lois, as Stewie continues **snapping** photographs. * *

INT. GRIFFINS' UPSTAIRS HALLWAY - CONTINUOUS *

Lois stumbles out into the hall with her pants still around her ankles. Peter **sprays** her again, causing her to **tumble** down the stairs. Stewie **laughs**, as Peter continues **spraying.** * * * *

161 PETER *

Aw, there is nothing more precious *

than a baby's laughter. *

EXT./ESTAB. GRIFFINS' HOUSE - LATER *

INT. GRIFFINS' LIVING ROOM - SAME *

Lois sits on the couch, reading. Peter's head briefly pokes in from behind the doorway, then back out. We see him scurry in, crouched down behind the couch. After a beat, he leaps up, throws a metal pail over Lois' head and begins to **bang** on it with a wooden spoon. *

162 LOIS *

Peter, Peter! Cut it out! *

She jumps up and runs around the room madly, as Peter **laughs** and continues **banging** on the bucket. Stewie runs in and pours a bunch of marbles on the floor underneath Lois. She steps on them and falls down with a **thud.** *

EXT. HERBERT'S YARD - DAY *

Chris is raking leaves in Herbert's yard. Herbert approaches with a tray of lemonade.

163 HERBERT

You're working up quite a sweat. Here,

I made you some lemonade.

164 CHRIS

Thanks!

Chris takes a glass and drinks. Herbert watches him.

165 CHRIS

(SMACKING LIPS) Tastes kinda chalky.

166 HERBERT

That's a special sugar I use to make

it extra sweet. Be sure to drink it

all up now. Wouldn't wanna waste any.

Chris finishes it and wobbles slightly.

167 CHRIS

Whoa. I feel so groggy and

impressionable.

168 HERBERT

Maybe you should come inside and lay down on your stomach until you feel better.

Just then, Lois pulls up in her car.

169 LOIS

Chris, time to come home!

170 CHRIS

Okay, Mom! (TO HERBERT) I'll see you tomorrow.

Chris runs off. Herbert watches him go.

171 HERBERT

There are gonna be some disappointed people on my website.

EXT. GRIFFINS' HOUSE - DAY

Lois unpacks groceries from the trunk. Peter and Stewie come charging out of the hedges. Peter forces Lois into the trunk and **slams** it shut. He and Stewie get in the car and drive off, **laughing** hysterically.

DISSOLVE TO:

EXT. ROAD - DAY

Peter and Stewie drive along, **laughing** even more hysterically.

DISSOLVE TO:

EXT. LAKE - DAY

Peter and Stewie arrive at the edge of a lake, **cackling** beyond belief. They exit the car and both push it into the lake. They are doubled over in **laughter** and wiping tears away, as they watch the car sink.

DISSOLVE TO:

EXT. ROAD - DAY

Peter and Stewie hitchhike down the road, still roaring with **laughter.**

DISSOLVE TO:

INT. ROADSIDE DINER - DAY *

Peter and Stewie eat a meal, still roaring with **laughter.** *

DISSOLVE TO: *

INT. GRIFFINS' LIVING ROOM - DAY *

Their **laughter** finally subsides as they **catch their breath.** *

172 PETER *

Geez, I hope she can get out. *

173 STEWIE *

No, I'm sure she'll be fine. *

EXT./ESTAB. GRIFFINS' HOUSE - LATER *

INT. GRIFFINS' LIVING ROOM - SAME *

Peter, Stewie and Brian sit on the sofa watching TV. Stewie is dressed LIKE PETER. They hold drinks. *

ANGLE ON the TV.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM and DIANE sit behind the desk, facing the camera.

174 TOM

We now go live to Ollie Williams in the Channel Five traffic copter.

What's the scene, Ollie?

INT. CHANNEL FIVE TRAFFIC COPTER - DAY (ON TV)

OLLIE WILLIAMS is in the helicopter.

175 OLLIE WILLIAMS

Everybody looks like ants!

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

176 TOM

Probably 'cause you're up so high.

(THEN) Coming up next: why Quahog's retarded citizens are hugging back.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

177 STEWIE

Hey, Dad. Dad. Pull my finger.

Peter pulls Stewie's finger and Stewie **farts.**

178 STEWIE

Ahh. I got all three forms of matter in that one.

The door opens to reveal a soaking wet Lois, covered in leeches and pissed off.

179 PETER

Hey, Drippy, you're back! What's for dinner?

180 LOIS

Peter, when I said, "bond with Stewie," this is not what I had in mind. This is even worse than when you had that rat farm in the basement.

INT. GRIFFINS' BASEMENT - DAY (FLASHBACK)

The basement has been transformed into dusty farmland with a broken-down farmhouse in the middle. Two downtrodden rats, MA RAT and PA RAT, sit on the front porch. Peter enters, wearing a FANCY SUIT.

181 PETER

(TO PA RAT) Armando, do you have the rent?

182 PA RAT

We are trying, Señor Griffin, but the land, she gives us nothing. There is no sunlight.

Peter checks his gold pocket watch.

183 PETER *

It's been two months, Armando. You're * putting me in a real awkward position * here. *

184 PA RAT *

Please, Señor Griffin, just one more * week. I will pay you double. *

Peter eyeballs Ma Rat lasciviously. *

185 PETER *

Perhaps we can work out another * arrangement. *

186 PA RAT *

Please, Señor, not my beloved! *

187 MA RAT *

Armando, Armando. It is for the * children. *

Peter smiles, as a **crying** Ma Rat slowly unbuttons her blouse. *

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT) *

188 LOIS *

Peter, I am furious with you! *

189 STEWIE *

You can't talk to him like that. *

Stewie runs up to Lois and starts **flailing** away at her legs. *

190 STEWIE *

Take that! *

191 LOIS *

(PICKING HIM UP) Stewie, you're going * to your room. *

192 STEWIE *

I think not. The fat man's got my * back. *

193 PETER *

Eh, Stewie, she looks mad, you better * go to your room. *

Lois starts taking Stewie upstairs, as Peter just stands there doing nothing. * *

194 STEWIE *

What's the matter with you, fat man? * Stop her! Help me, you fool! You * traitor! I trusted you, but you're a * wuss! *

Stewie and Lois exit upstairs, leaving Peter despondent. *

195 BRIAN *

Don't feel bad, Peter. Hey, I know * what'll cheer you up. *

196 PETER *

Nah, I don't think I'm in the mood. *

197 BRIAN *

Are you sure? *

As Brian **sings** the following, the words, "It's Peanut Butter Jelly Time" appear at the bottom of the screen. * *

198 BRIAN *

IT'S PEANUT BUTTER JELLY TIME / PEANUT * BUTTER JELLY TIME / PEANUT BUTTER * JELLY TIME! / WHERE HE AT? / WHERE HE * AT? / WHERE HE AT? / WHERE HE AT? / * THERE HE GO! / THERE HE GO! *

(MORE)

BRIAN (cont'd)

/ THERE HE GO! / THERE HE GO! / DO THE PEANUT BUTTER JELLY / PEANUT BUTTER JELLY!

199 PETER

Sorry, Brian. It's just not doing it today.

Peter walks out. Brian stops momentarily, then:

200 BRIAN

PEANUT BUTTER JELLY WITH A BASEBALL BAT! / PEANUT BUTTER JELLY WITH A BASEBALL BAT!

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

There's a garbage can in Stewie's room with a fire in it. Stewie is throwing his Peter clothes into the fire. Brian enters. *

201 STEWIE *

I can't believe I looked up to that *

fat oaf.

202 BRIAN

Don't blame yourself, kid. Eventually

everybody finds out their heroes

aren't who they thought they were.

EXT. METROPOLIS - NIGHT (CUTAWAY)

A GUY in a suit is hanging off the side of a building. After a beat, he loses his grip and starts to fall. SUPERMAN flies in, catches the guy and they land safely on the ground.

203 GUY

Wow, you saved my life. How can I

ever repay you?

Superman shrugs and stands there for a long beat.

204 GUY

(REALIZING) Oh, oh, of course.

The guy takes out his wallet and hands Superman some cash.

205 SUPERMAN

Five dollars? I saved your life.

206 GUY

I'm sorry, it's all I've got.

207 SUPERMAN

(SIGH, THEN A BEAT) All right, give me

your shoes.

INT. STEWIE'S ROOM - DAY (BACK TO SCENE)

Stewie continues throwing things into the fire. There's a **knock** on the door.

208 PETER (O.S.)

Hey, Stewie, got a minute for your Daddy? *

209 STEWIE

Uhh... tell him I'm masticating.

210 BRIAN

You mean masturbating?

211 STEWIE

What's masticating?

212 BRIAN

Chewing food.

213 STEWIE

Oh, yeah, no, no, the other one.

INT. GRIFFINS' UPSTAIRS HALLWAY - CONTINUOUS

Brian walks out of Stewie's room.

214 BRIAN

He's, uh, he's not ready to see you.

215 PETER

Brian, I feel awful. Stewie and I were getting along so good and now he hates me. How do I get him to like me again? *

216 BRIAN

That depends. Do you really want my advice or are you just asking random questions again?

217 PETER

What's a hypotenuse?

EXT. HERBERT'S HOUSE - DAY

Herbert approaches, as Chris puts a garbage bag in the trash can. *

218 CHRIS

Well, that was the last chore on the list, Mr. Herbert. I guess I'm all done.

219 HERBERT

Oh, dear. Looks like our time together is almost over. Um, Chris? W-w-w-w-w-would you go out to dinner with me?

220 CHRIS

Sure, I love dinner!

221 HERBERT

Then it's a date.

Chris exits.

222 HERBERT

Hot dog. Did you hear that, Jesse? He said "yes."

ANGLE ON Jesse, who jumps up and down with his front legs as his hind legs flop lifelessly. Jesse **barks.**

223 HERBERT *

Makes me wanna jump up and down, too. *

Herbert moves slightly, then **tips over.** *

224 HERBERT *

Don't worry, Jesse. I'll whistle for help. *

Herbert lets out a **feeble, soft whistle.** *

EXT./ESTAB. QUAHOG CITY HALL - SAME TIME *

INT. MAYOR WEST'S OFFICE - SAME *

MAYOR WEST paints a bowl of fruit on a canvas, as a NUDE MODEL sits in front of him. After a beat, he looks up. *

225 MAYOR WEST *

An old person is in trouble! *

Mayor West runs out, then quickly runs back in. *

226 MAYOR WEST *

(TO MODEL, RE: PAINTING) Don't eat *

that. They're wax. *

He runs back out. *

EXT. HIGHWAY - DAY *

Peter drives a rental car. *

INT. RENTAL CAR - SAME *

Peter drives, as Stewie sits in the passenger seat. *

227 PETER *

Stewie, I know you're a little mad at *

me right now, but when you see where *

I'm takin' you, you're gonna change *

your mind. *

228 STEWIE *

Yeah, right, I'm gonna change my mind. *

We just sat on a plane for three hours *

just to come to Florida, god's waiting *

room, for who knows wh-- *

They pass a sign that reads, "Disney World Five Miles." * Stewie's eyes suddenly go wide and he starts jumping around * the front of the car, spastically. *

229 STEWIE *

DISNEY WORLD! DISNEY WORLD! OH! *

DISNEY WORLD! OH! OH! *

Stewie freezes for a beat, clutching the side of Peter's head, then quickly scurries back to his seat. *

230 STEWIE *

I'm still mad at you. *

EXT./ESTAB. DISNEY WORLD - DAY

EXT. DISNEY WORLD - SAME

Peter and Stewie walk through the park. Typical DISNEY TOURISTS walk by them. *

231 PETER

Here we are, Stewie. The happiest

place on Earth.

232 STEWIE

Goofy over there doesn't look too

happy.

ANGLE ON a guy in a shabby GOOFY suit nearby.

233 GOOFY

I used to play Benny on "L.A. Law."

234 STEWIE

Yeah, that's great, man. We all got

problems.

They pass several rides, including the "Disney Stock Slide," which is in the form of a bright red, steadily-declining line graph. Children slide down **screaming happily.**

ANGLE ON Peter and Stewie. *

235 PETER

(POINTING O.S.) Hey, check it out

Stewie, Halle Berry's Wild Ride.

Peter and Stewie board a small car driven by HALLE BERRY. She **floors it**, immediately **plowing** into a group of people, then leaps from the car and sprints away.

INT. HALL OF PRESIDENTS - LATER *

Peter and Stewie stand with a CROWD in the Hall Of Presidents, as lights come on, one-by-one revealing the ANIMATRONIC FIGURES.

236 ANNOUNCER (V.O.)

Welcome to the Hall of Presidents.

237 ANIMATRONIC WASHINGTON

I'm George Washington.

238 ANIMATRONIC LINCOLN

I'm Abraham Lincoln.

239 ANIMATRONIC KENNEDY

I'm John F. Kennedy.

240 ANIMATRONIC REAGAN

I'm a choo-choo.

EXT./ESTAB. CAPTAIN EO RIDE - LATER *

INT. CAPTAIN EO RIDE - SAME *

Peter and Stewie sit in an AUDIENCE, watching the movie. * Everybody wears 3-D glasses, as MICHAEL JACKSON and his SPACE * BUDDIES dance on screen to **bad eighties music.** *

ANGLE ON a LITTLE BOY in the front row. *

241 LITTLE BOY *

Wow! It looks like Michael Jackson's *

coming right at me! *

Michael Jackson enters the frame, grabs the kid and runs off * with him. *

INT. DISNEY STORE - DAY *

Stewie crosses to a table piled with Disney merchandise.

242 STEWIE

My word, character merchandising has

really gotten out of control. (THEN)

Damn, what time is it?

Stewie looks at his watch, which has Stewie's face on it.

243 STEWIE

I say, we've been puttering around this fat farm for hours. I've had enough.

Stewie exits. Peter looks around. Stewie is gone.

244 PETER

Hey, Stewie, they got -- Stewie? Oh, my god! He's gone! Okay, I'm gonna stay calm. I'm gonna go on Space Mountain one more time, then go look for Stewie. All right. We have a plan. Ooh, a mime. Okay, I'm gonna watch the mime, go on Space Mountain one more time, then go look for Stewie. Ooh, a guy with a yo-yo. I'm gonna watch the guy with the yo-yo, check out the mime, go on Space Mountain one more time, then go look for Stewie. Oh, hey, fried dough. Okay, I'm gonna eat some fried dough, watch the guy with the yo-yo, check out the mime, go on Space Mountain one more time, then go look for Stewie. Hey, I just noticed one of my feet is longer than the other. *

(MORE)

PETER (cont'd)

All right, I'm gonna look at my feet, eat some fried dough, watch the guy with the yo-yo, check out the mime, go on Space Mountain one more time, then go see the Country Bear Jamboree. All right, sounds like a fun day.

Peter exits.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois and Meg are there.

245 MEG

Why is Chris going to dinner with that disgusting old man?

246 LOIS

Old people have a lot to offer society. Look at Kim Cattrall.

INT. BEDROOM - NIGHT (CUTAWAY)

KIM CATTRALL, wearing a dress, stands at the foot of a bed, seductively loosening a MAN's tie. She falls backwards onto the bed.

247 KIM CATTRALL

Come and get it, big boy.

She opens her legs slowly, accompanied by **creaking** noises.

248 KIM CATTRALL

Oh, damn.

She reaches toward the night stand and retrieves an oil can, which she uses to oil her hips, with a **ba-bum-ba-bum.** She puts the oil can back on the night stand, then opens her legs silently.

249 KIM CATTRALL

There we go.

The Man dives on top of her and she **shatters.**

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE) *

The **doorbell** rings and Chris answers it to find Herbert standing there in an OLD-FASHIONED SUIT, A BOWLER HAT and SPATS. He holds a corsage and a heart-shaped box of candy. *

250 HERBERT *

Hi, Chris. Ready to light up the *

town? *

EXT./ESTAB. THE QUAHOG SUPPER CLUB - NIGHT *

INT. THE QUAHOG SUPPER CLUB - SAME *

Herbert and Chris sit at a table in an old-fashioned supper club. A BIG BAND **plays** as PATRONS dance on the dance floor. *

251 CHRIS *

This place is cool. It reminds me of *

the old Trocodero Club in Reno. *

(LAUGHS, THEN WISTFUL) Good times. *

A PHOTOGRAPHER approaches with a camera. *

252 PHOTOGRAPHER *

Souvenir photograph? *

253 HERBERT *

Hell, yes! *

Herbert moves close to Chris and they smile. The Photographer **snaps** the picture and the FLASH slowly dissolves into a black and white photo of Herbert and Chris. *

254 HERBERT *

Um, Chris, I was wondering if maybe... *

you'd like to dance with me? *

255 CHRIS *

Okay, but I lead. *

Chris and Herbert cross to the dance floor. After a few steps, the music changes to "**Somewhere That's Green**" from "Little Shop of Horrors." Herbert starts to drift off into a fantasy, as he sings and imagines his life with Chris. *

256 HERBERT *

A MATCHBOX OF OUR OWN / A FENCE OF * REAL CHAIN LINK / A GRILL OUT ON THE * PATIO, DISPOSAL IN THE SINK / A WASHER * AND A DRYER / AND AN IRONING MACHINE / * IN A TRACT HOUSE THAT WE SHARE / * SOMEWHERE THAT'S GREEN / HE RAKES AND * TRIMS THE GRASS / HE LOVES TO MOW AND * WEED / I COOK LIKE BETTY CROCKER AND I * LOOK LIKE DONNA REED / THERE'S PLASTIC * ON THE FURNITURE TO KEEP IT NEAT AND * CLEAN / IN THE PINE-SOL SCENTED AIR / * SOMEWHERE THAT'S GREEN / BETWEEN OUR * FROZEN DINNER AND OUR BEDTIME, NINE- * FIFTEEN / WE SNUGGLE WATCHIN' LUCY ON * OUR BIG, ENORMOUS TWELVE-INCH SCREEN / * I'M HIS DECEMBER BRIDE / CHRIS * GRIFFIN, HE KNOWS BEST / THE KIDS PLAY * HOWDY-DOODY / AS THE SUN SETS IN THE * WEST / A PICTURE OUT OF BETTER HOMES * AND GARDENS MAGAZINE / SOMEDAY, I KNOW * / WE TWO WILL GO / SOMEWHERE THAT'S * GREEN. *

INT. QUAHOG SUPPER CLUB - NIGHT (BACK TO SCENE) *

Herbert and Chris finish dancing. Herbert lays his head on * Chris' shoulder, smiles and **sighs.** *

EXT. DISNEY WORLD - DAY *

Stewie is looking at a map. He wanders through a doorway. *

INT. SMALL WORLD RIDE - CONTINUOUS *

MUSIC CUE: Something similar to "It's a Small World." *

Stewie walks in. He sees a Small World-type environment with a river and MULTI-NATIONAL CHILDREN. Two SECURITY GUARDS step in front of him.

257 SECURITY GUARD

Well, well. It looks like we have a new recruit.

INT. SMALL WORLD RIDE - MOMENTS LATER

Stewie, now dressed as a little DUTCH BOY, is plopped down next to two other DUTCH CHILDREN, who **sing** up on the platform, as boats go by. The Security Guard chains Stewie's foot to the floor.

258 SECURITY GUARD

Now, sing.

259 STEWIE

I shall do no such thing.

260 DUTCH CHILD

(TO STEWIE) You must sing. If you don't, they'll make you do a Christmas movie with Tim Allen.

Stewie, now terrified, turns forward and begins to **sing.**

261 STEWIE

"IT'S A TINY, TINY WORLD..."

EXT. HERBERT'S HOUSE - NIGHT

Chris walks Herbert to his door.

262 CHRIS

Thanks for dinner, Herbert. I had a really nice time.

263 HERBERT

So did I. (AWKWARD BEAT) So, um, I don't know, you wanna come in for coffee or something? Ovaltine?

264 CHRIS

No thanks. It's almost six-thirty and I gotta get home.

265 HERBERT

But I just shelled out eleven bucks on you. What are you talking about you gotta get home? *

266 CHRIS

Sorry, Herbert, I can't. Goodnight.

Chris runs off.

267 HERBERT

(INDIGNANT) Well, fine. There's lots * of other fourteen-year-old fat asses * in the sea. *

INT. SMALL WORLD RIDE - DAY

Stewie and the other children **sing**, as the same Small World-type **song plays**. Peter rides through on a boat. Stewie sees him and stops singing. * * *

268 STEWIE *

Fat man! Get me out of here! *

269 PETER *

Stewie, there you are! Thank god! *

Why are you dressed like a rapper? *

EXT. SMALL WORLD RIDE - MOMENTS LATER *

All the kids from the ride **cheer** as they run out to freedom, their chains still around their ankles. Peter and Stewie are at the rear.

ANGLE ON a DISNEY EMPLOYEE, who spots them. *

270 DISNEY EMPLOYEE

Hey! Those multi-cultural slave children belong to the Disney corporation. (TO SOMEONE O.S.) Get 'em, Achmed!

ANGLE ON a hulking Security Guard with a turban, ACHMED.

271 PETER

Uh, uh... Hey, look over there! There's a woman reading.

Achmed looks away momentarily. Peter grabs Stewie and they run off, darting into the Disney Store.

INT. DISNEY STORE - CONTINUOUS

Peter grabs a FEDORA and a BROWN JACKET. Stewie grabs a NEW YORK GIANTS BASEBALL CAP. They stand with their backs to the door, trying to look as casual as possible, as Achmed runs by. They hurry back out the door and around a corner.

272 PETER

Quick, in here!

They enter the Indiana Jones Adventure ride.

INT. INDIANA JONES ADVENTURE - CONTINUOUS

Peter and Stewie jump into a mine car and take off. Achmed enters, spots them, and furiously **rips** off his shirt, revealing BLACK SUSPENDERS. He pulls out a sword and jumps into another mine car to give chase. After a few very well animated twists and turns, Peter throws a large piece of wood out the back of the mine car, **hitting** the other mine car and sending it **flying** off the tracks.

ANGLE ON Peter and Stewie in the mine car. They come out the other side, get out of their mine car and walk out into the park.

EXT. DISNEY WORLD - CONTINUOUS

273 PETER

You all right, Stewie?

274 STEWIE

(SIGHS) You know, fat man, I'm not sure how to say this without sounding cheesy, but you really came through for me back there. So, uh, I... Oh, what the hell.

Stewie reaches up and hugs Peter's neck.

275 PETER

Aw. I love you, too, buddy.

They turn to walk away and come face to face with MICHAEL EISNER.

276 PETER

Michael Eisner!

Eisner approaches Peter and puts his hand on Peter's chest.

277 STEWIE

Cover your heart!

There is **loud chanting** and a huge **music swell** as Eisner tries to extract Peter's heart.

278 MICHAEL EISNER

Kalima... Kalima... Kalima...

279 PETER *

You betrayed the shareholders. *

Peter **punches** Michael Eisner, who stumbles backwards, * **screaming**, as he falls into a fiery pit. *

280 PETER *

Come on, Stewie. Let's go home. *

Peter puts his hand on Stewie's shoulder and they turn to * walk away. *

ANGLE ON them from the back, as they walk out of the park * with Cinderella's castle in the distance. *

281 STEWIE *

Hmm, Florida. Just think, somewhere *

in this state, right now... Jeb Bush *

is eating a live puppy. *

INT. HERBERT'S LIVING ROOM - NIGHT *

CLOSE ON the picture of Herbert and Chris at the supper club. **PULL OUT TO REVEAL** it's on a table next to Herbert, who sits with Jesse watching television.

282 HERBERT

Well, Jesse. I guess we gotta find

some other way to spend our evenings.

283 T.V. ANNOUNCER (V.O)

And now back to "Smallville."

284 HERBERT

Oh, jackpot.

CUT TO BLACK:

END OF SHOW